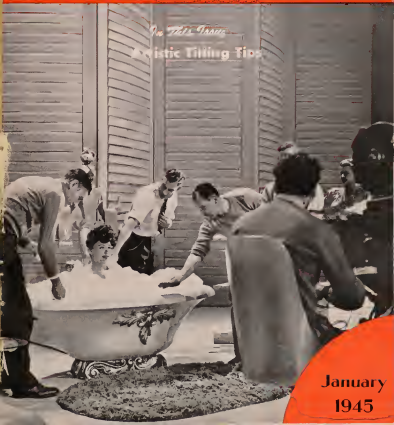


AMERICAN
Cinematographer
★ THE MOTION PICTURE CAMERA MAGAZINE ★

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In This Issue
Twistic Tiling Tips



January
1945



Dipping for "dope"...

PICTURED here is the floor above one of the great stainless steel tanks in which cellulose esters and solvents are thoroughly mixed. These ingredients form a viscous syrup or "dope" used in making the crystal clear base for Du Pont Motion Picture Film.

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AMERICAN INEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 28

JANUARY, 1945

NO. 1

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ON THE FRONT COVER we have what might be termed the soap suds detail, with three "grop" men whipping up the suds for the tub in which pretty Barbara Slater is sitting for a musical number in "Ring on the Girls", a Paramount picture starring Veronica Lake, Sonny Tufts, Eddie Bracken and Marjorie Reynolds. Meanwhile Director of Photography Karl Struss, A.S.C., waits for the suds to get high before starting to photograph this bit of glamour.



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GLORY BE TO GOOD RELATIONS—This is Adela Mena. If Mende and all anyone can see, thereby as it
 get out. What's more, she's a talented actress—trained abroad to be playing the feminine lead in Brazilian
 studios. Long of Mexico, the first bilingual film in Hollywood history. Adela is of Spanish-Irish ancestry.
 She speaks English and Spanish equally well. Latin American countries, already good, can't help but be
 better from where we're sitting. Photograph by Robert Feinberg.

ACES of the CAMERA

Jack Greenhalgh,
A.S.C.

By
W. G. C. BOSCO



ONE of the best of Hollywood's contingent of ace cameramen to return to civilian life after a term of duty with the armed forces, Jack Greenhalgh, A.S.C. brings back from the South Pacific a thrilling, first-hand account of the many ways in which cameramen and the crews they trained contributed to the war effort in that area.

The story, concerning as it does the early phases of the war is that hectic, when our forces were chiefly engaged in trying to stem the surging tide of Japanese aggression, or, with feeble thrusts that only hinted at the strength of the "Judge Hammer" blows that were to follow, attacked the perimeter of the enemy's defenses, in one of resolute courage in the face of most distressing physical and mental obstacles, and the concentration of supply and mechanical difficulties by ingenious improvisation. And among the photographs assembled in an overseas album as a pictorial record of his period of service are too many grim reminders of the toll of war—the photographs of those members of the gallant company who will never return.

It was December the 11th, 1942, when Jack received word that the commission for which he had applied had come through. To be precise it was exactly noon, and when he received the news over the phone he expressed his satisfaction and naively told the military personage on the other end of the wire that he would be around as soon as he had finished the picture on which he was then working. But that was an arrangement completely unsatisfactory to the military personage, who told him that he was expected to report immediately.

"But I'm in the middle of a picture," expostulated Jack, who believed fervently in the tradition of show-business.

"And we're in the middle of a war,"

baulked the man on the other end of the wire who had probably never heard that the show must go on.

"At least let me remain until they find someone else to take my place," countered Jack, while he did mental arithmetic trying to estimate what a delay in shooting "Mr. Son, The Hero" would cost his friend Ray Naudel, the producer.

"All right," said the military personage in a burst of magnanimity and understanding, "report at 2 o'clock tomorrow morning."

That was just a sample of the speed with which events were to move in the military career of Jack Greenhalgh. At nine the next morning he was sworn in and told to report back, with a complete set of uniforms and other military impedimenta necessary in the life of a 1st lieutenant, by 2 p.m. the same day.

For two months he was attached to the First Motion Picture Unit at the Hal

Rough Studios in Culver City, and spent the time getting basic military training, becoming indoctrinated in army regulations and the responsibilities and requirements of his new calling, instructing in aerial photography and combat camera work, and found time to make a training film in San Antonio, Texas, before being shipped.

He went overseas with the Combat Camera Unit of the famous 5th AAF and after a brief stopover in Brisbane, Australia, landed at Port Moresby in New Guinea.

He was inducted into the perils and thrills of warfare soon after leaving the friendly coast of California behind. On two different occasions his unit launched impetuous attacks on the ship on which he was traveling, a ship they had already sunk, according to their optimistic broadcasts, but skillful maneuvering avoided the lethal load.

(Continued on Page 14)



Bringing The Bible To The Screen

By ALVIN WYCKOFF, D.Sc., A.S.C.

AN old adage tells us that "there is nothing new under the sun." That phrase was coined before there was a place called Hollywood. Something new under the Hollywood sun (or arc lights) has happened! An idea, new in motion pictures, has sprouted and grown into a healthy business of entertainment almost without notice.

That idea is the making of sound motion pictures for church, school and home from Bible stories. Making these pictures both educational and entertaining.

The company making these unusual motion pictures, all released on 16mm film, is known as Cathedral Films, and is located at 6434 Sunset Boulevard, Hollywood, California. It is a non-profit picture company organized solely for the interest of the church, and was conceived by two brilliant men, the Rev. James K. Friedrich and John T. Coyle.

The Rev. Mr. Friedrich, in addition to his film production work, is assistant rector of St. Mark's in Van Nuys, California, and also is conducting experimentally, a Visual Aid Sunday School in Sherman Oaks, where the children are gathering enthusiastically each Sunday to see the Bible stories on the screen. These children do not have to be urged to go to Sunday School. They wait for Sunday to roll around! And they are learning rapidly and effectively the teachings of the Bible while being entertained.

Several years ago Coyle, a motion picture director and producer, as well as an inventor of many new innovations in making the effect sequences met the Rev. Mr. Friedrich. They exchanged

ideas and almost immediately decided to start the production of religious films. The result was the forming of Cathedral Films, and the start of something new in motion picture making.

The first venture of Cathedral Films, "The Great Commandment," was a fortunate financial success. The film was purchased by 20th Century-Fox at a figure reported to be around \$200,000.00, and which is said to have netted Cathedral Films a profit of \$70,000.00. This was a happy start, for unlike most motion picture companies, this company is not financed by stockholders, subscription or contributions. The Rev. Mr. Friedrich started the company with his own money. So, when the first picture netted a \$70,000 profit, he turned that money right back into the business and had working capital to carry on the plans for the Biblical pictures for the churches, schools and homes.

You see, the Rev. Mr. Friedrich is one churchman whose vision encompassed a broad expanse of horizon, combining idealism with a surprising practical matter-of-factness. He believes the church should get into the community life of the people, and that moving pictures can carry a message which will instill a spiritual thought, esthetically, in the minds of those people who have drifted away from spiritual thinking which is necessary to keep their eyes looking toward a higher goal.

He had faith in his idea that motion pictures depicting Biblical episodes would be accepted if the Biblical characters walked and talked like human beings we know as our neighbors, if the char-

Top left: Coyle tests the picture was a "Man of Faith." Top right: The Rev. James K. Friedrich and John T. Coyle discuss the novel during production.

acters were shown as men and women of feeling, passion and triumph. Above all, they must be entertaining. He believes that our GOOD motion pictures can deliver a more eloquent sermon to more listeners than the most eloquent sermon delivered from a pulpit. The results seem to prove that he is right.

The religious films made by Cathedral Films have a national release. Distributing organizations which are carrying the nation with these unusual films are located in twenty-eight states, Canada and Hawaii. There are a total of 51 of these distributing organizations at this writing, and the number is rapidly increasing. Throughout the nation these films are being shown in homes, churches, clubs and schools in ever-increasing numbers.

In Sunday School work they have been rapidly gaining ground. The following excerpt from Very Rev. Hugh Lavery, R.M., Director Moravian, Los Angeles, Calif., gives some idea of what the churchmen think of the religious films. "I have twice seen your film, 'A Certain Nobleman,' and was delighted and much impressed by it. It conveys a great les-



Above: The home of an American within a Wa-Tee Reserve.



Above: The Chief needs the tip of new beam and ivory that a he is married by the Sultans in this scene from 'The Great Conquistador'.

Bottom of page: Wedding scene from 'The Great Conquistador'.

son. The Marysville Sultans and children saw it today and would like to have as above it to the other Sultans and the sick at Marysville, Montana, same day. I am certain also that all 250 children who saw it have had a great lesson impressed upon them more than we could give them in several lessons on religion. I wish to thank you and recommend your films wholeheartedly for any group anywhere."

Rev. George Foster Pratt, of St. John's Episcopal Church, Stockton, Calif., wrote: "We have begun to use your films ever since this year, and find the children like them even better the second time."

Perhaps the most ringing testimonial for these films comes from the Church Federation of Los Angeles, which is "It has been one privilege to view some of the productions of this company and we are only too glad to express our enthusiasm for the results observed. Sound in scholarship and historical background, superb in dramatic presentation and impartial with regard to doctrinal interpretation, these pictures promise as exceedingly valuable assets for the church school of the future and a new opportunity for unity of all religious groups, based upon the Bible."

The church has accepted these religious films. While most of them are based on stories of the Bible, there are a few that are of modern conception, but with a religious theme so closely woven into the story that it does not interfere with the entertainment, as compared with the religious sermons of the past is dissemination.

Research has shown that a large number of the patrons of these films are from these same people who seek a

higher comfort but cannot find it in the established rituals of the organized church, people who interpret the messages of these films according to their own concepts.

The two vice producers of these pictures are well aware of the fact that the success of the films depends upon GOOD ENTERTAINMENT, consequently each film tells a story of romance and human that blends perfectly with the spiritual theme, enhanced by clear sound effects and excellent dialogue.

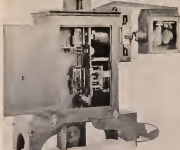
One of the company's most successful films is a recent production that tells the story of a young American woman, shot down by Jap planes over enemy territory. Successfully, the film who was badly wounded parachute to a safe

landing in a dense mountain jungle, close to a swift flowing stream. He crawls to the stream to bathe his wounds, and a letter falls from his pocket into the stream. The letter is carried downstream where a native finds it and carries it to his Chief. The Chief, having been educated by an American missionary, reads the letter, and surmises what has happened. Calling some of his men, they work their way up the stream and find the wounded woman. They carry her to their village and nurse her back to health. Then help her find her way back to her home.

The story is well constructed, and makes good, wholesome, thrilling entertainment. It must be a hit with the

(Continued on Page 24)





EUGENE AUGUSTIN LAUSTE Inventor — Sound Movies

By IRVING BROWNING

Top left: The Lauste recorder at its early stages in 1928. Note the old covering the entire width of film. At that time he had accomplished the feat of recording and reproducing sound.

Top right: This is believed to be a model of his 1910 combined camera and recorder which is now in the Bell Telephone Laboratories museum. Photo shows the divided film going half to picture and half to track. It apparently was used as a projector, for it is actuated by the pressure of a shutter at right of photo.

EUGENE Augustin Lauste, remember that name, for it was he who gave the world the voice from the screen, and there are patents in almost every country to prove it. Patents awarded on the combination of picture and sound recorded photographically on the same film were granted to Eugene Augustin Lauste as far back as 1906 and became a reality twenty years later. Warner Brothers so honored Eugene Lauste in a recent one reel film commemorating the 50th anniversary of the Motion Picture, the title of which is "The Voice that Thrilled the World."

Lauste was born in the Meuseville district of Paris, France, on January 17th, 1867. It is said that he early displayed inventive and mechanical talents of a high order, and it is certain that before he was twenty-three years old

he had filed with the French patent office no less than fifty three models and designs on a variety of devices. Eugene Lauste, proud of his achievements, hopeful for the day when he would see his invention in use, often said to his loving wife that it would not be long before they both would receive their share from the success of his inventions, and today, we hear the voice, coming directly from the screen, just as Eugene Lauste said it would.

I am telling this story, for I have known the man; he was my friend for nearly twenty years. He was much older than I, and I had great respect and reverence for him. He was the essence of goodness and kindness. He believed in everyone a trustworthiness soul, for to him, there was no wrong in the world, yet how the world wronged him!

My first meeting with Lauste, in 1919, was a most interesting incident. I was producing the Eastern portion of Screen Snapshots for CBC Film Sales Corporation, now Columbia Pictures. Some one I met told me about an elderly gentleman who had an invention that would some day make the movies talk, and that intrigued me. I asked a lot of questions about the man and his invention, for I had to report every story that I wanted to do in film for Snapshots to Jack Cohn, now vice-president of Columbia Pictures. I discussed prospective production ideas with Jack Cohn, for he has a great genius in selecting screen material. We talked about my findings and I was insistent on doing the Lauste story, for I believed that this story should be seen, yet Jack Cohn said to me, "What good is it, you can't hear it."

He was right, we couldn't reproduce the sound in our film at that time. We could show the apparatus and tell about it in the titles. What was wrong in telling about it? We were telling about the movie stars and what they were doing at home, on the wide lanes when they were at work and also when they were at play. So why not show the invention of Eugene Lauste? His material was part and parcel of the motion picture. So we talked about it and Jack told me to go ahead and make the subject. This I did, and I never enjoyed working with anyone more than I did working with Lauste. He cooperated wholeheartedly, for to him this was recognition of his work and the coming of sound. Yes, we told about it to the world via Screen Snapshots, yet the screen was silent for many years after.



Left—Four 708. Here is a photo showing the recording and photographing of a singer supported by Lucile Hilde (see micrograph at right of Lauste and her at the organ's left). Lauste's own hand is at the camera.



The following year, I left Screen Snapshots and went to Universal Pictures to produce the Universal New Screen Magazine, a magazine real with stories about people and unusual things they do. I made many subjects for that real of varied types, and in no time at all Eugene Lauste came to my mind again and I decided that his story could be told again in the Universal New Screen Magazine. I arranged with Lauste once more and made the story. This time, I gave him a copy of the Screen film, fully edited and titled, about two hundred feet in length. I do not believe that either Screen Snapshots or Universal New Screen Magazine are in any way responsible for the advent of sound, but at that time, it was a preview of its possibilities, but no one came to the door of Eugene Lauste, begging him to sell a share of his great invention, though some people, out of sheer curiosity, came and asked him to demonstrate his talking motion pictures.

Here is a resume of the inventions and patents of Eugene Lauste for he had been awarded many of them. His first application for recording sound waves photographically was made in England, where he was working. The date of application was August 12th, 1906, and was accepted August 18th, 1907. "The invention relates to a new or improved cinematographic and photographic method or process and the means for recording and reproducing simultaneously the

(Continued on Page 16)

Top left, Year 1910—Reed photographed by Lauste. Here the man poses in under cap, showing machine also was mounted. Made at Bruten, London S.W.

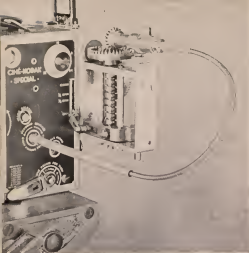
Top right, Year 1910—The interior of Lauste's laboratory and record ing studio at Bruten, London S.W.

Right center, The interior of Lauste's laboratory.

Right bottom, Copies of photo of Lauste, a strip of film with half frame a second (ing of a thumb by him and the other half showing Lauste making that thumb also part of his hand camera and a corner of his laboratory.

Bottom left, Year 1910—Showing the interior of the Lauste's original camera and the new camera recorder.





Tailor Made Fades and Laps With a Cine Special

By PHILIP A. JACOBSEN

Technical and Research Director
Compu Station, University of Washington

THE Motor Driven Cinematographer's Thresh shown attached to the Cine Special shutter lever in Figure 1, is a reengineered recombination of a speedometer cable, an eye bracket and a Yankee screwdriver, and was designed to eliminate those "lovable little imperfections" which distinguish the truly "hand made" from the less redemptive but more usable "tailor made" fades and laps.

The additional knob pictured in the illustration is Model III. Model I (contact) was a Babe Goldberg robot as big as the camera. Its completely beamed gears, cams, springs and levers partially surrounded the "Special", covering up all the aids to navigation on the storyboard side and making the changing of a magazine a "Karl" for even us.

A S.C. Reader, Model II, which is hooked to a scripter before the camera, and a message of Yankee screwdriver blow into the studio shop, was not even dis-

cussly related to Model I. It was a revival of simplicity, it was very small, it was very controversial looking and it was

left, Fig. 1. The rear shows the convenient film and sprocket of the MDCI. The unit is held in place by a single threaded stud and a nut. It can be attached or removed in five seconds. The sprocket cable can be disconnected from the motor shaft and serviced and removed from the field frame camera shaft.

S.G. Its failure was followed by the violent removal from the studios of a crystal ball, a rabbit's foot, paper weight and our Encyclopedia of Easy Motion Picture Magic. Construction on Model III was delayed until a jinx of sufficiency passed the following sentences:

1. No Motor Driven Cinematographer's Thresh (MDCI) shall be manufactured which cannot be stored in the two-inch lens compartment of the "Special" carrying case.

2. No MDCI shall be allowed to interfere with the normal use of the "Special's" cranks, film meters, magazine changing or shutter lever hand operation.

3. No MDCI shall require an abnormal operation on the "Special" to install.

4. All MDCIs shall have at least one speed, three speeds if possible.

5. No MDCI will be licensed which cannot dash up wacconery fades and laps, which is "Tech-Lounge" for saying that the Thresh Cinematographer must be able to do every thing a free first digit can master, except a fumble.

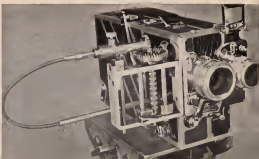
6. No MDCIs will be permitted at large unless they can start and stop without the screen effect of a block-buster exploding in the alley behind the studio.

7. Labor and materials shall not cost more than \$11.60 per unit unless someone else pays the bill.

8. Materials which cannot be found in the average junk box shall not require the usual A.A.A.-1, W.F.B. 121B and Washington Detective to get the usual first class 180 day "Delivery Maybe Promise."

9. All MDCIs must function, without service for the life of a couple of Cine

Note below is for those who don't like Figure 1. The film lever can be used with or without the close eye. Cranks will be sure to note the phallic reflection in the eye level finder.





The egg holder gears shown are early Brown Age and were previously made with a silk hole. The web stop the piston shaft bearing housing is used to lock the piston and shaft in each of these positions.

Speakers under varying conditions of temperature, humidity, cigar smoking and blasphemy.

To All "difficult to handle" MDC's will be assigned to the Cinema Works of the Hat Place as soon as possible after the danger has been contained to a well guarded "Borne".

When Mr. Henkle ran studio one chance, read these good intentions he went into his usual depressive "can't be done" routine but we were none the less ready for the cunning hypochochondria with the following revolving wood planks.

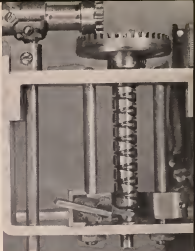
"Mr. Henkle, we are surprised at your lack of spirit and understanding. This is no ordinary job, nor is it just another idiom, broken stern. This great development involves heavenly stuff."

Mr. Henkle, our position as such is most interesting in the presence of a

(Continued on Page 38)

Below is an intimate photograph study of the film handle. It is accomplished by pulling straight out on the shift handle, rotating the handle about 180 degrees and releasing. A small pin spring and hole arrangement locks the lever in each of two positions. The opened lever of the carriage is dropped when the shutter lever stops the camera motor. The down ward lever ends where the worm gear

Turn right photo shows the barrel of the film to be taken. The MDC and the Brown Standard. It also shows how close the gear teeth can be and still work. The double worm is odd steel the gears are brass the carriage is brass the motor is steel and the shaft lower is hard brass soft steel. The lever is aluminum. A mass production domestic model could probably be made entirely from pot metal and sold for \$1.00.



Bottom right shows how the carriage impacts motion in the shutter lever. The extension arm on the shutter lever is made flat by a single screw and a drop of solder. The extension end of the arm engages a slot in the carriage. It can not be gained because the end of the arm describes an arc. The film is held flat by a wire.





Top left: John Hammond, Joe Jones, Steve Lasker, Lester Young, Harry Edison, Barney Kessel in "Jazz" the show

Top right: Gus Mili (left) plays double bass with Director of Photography Bob Saxe A.S.C. While at bottom of the page we see Mili in action



MILI INTRODUCES NEW TECHNIQUE

By

EZRA GOODMAN

MOTION picture short subjects do not always receive as much attention as they deserve and the writer of feature length opens starring Ava Gardner or Humphrey Bogart. But on this particular day, second stage 2 at Warner Brothers was a focal point of attraction for visitors and for studio workers. On hand were Jack Warner, short-subject producer Gordon Hollingshead and directors like Jean Negulesco and Vincent Sherman, as well as many technical craftsmen. All of them were watching Gus Mili, former photographer on Life Magazine, direct a short subject entitled "Jazzmen" the Blues."

Stage 2 was a jumble of sets and props. At one end of the stage a camera boom faced a raised, black platform set against a gigantic black drape that stretched from the roof to the floor. On the platform sat a group of swing musicians, wearing dark suits. Harry Edison, trumpet, Lester Young, sax, and Joe Jones, drums, were all from Cab Callaghan's band, Salomey Bellet, Malvina Maynor and John Simmons were a trio from the Street of Paris night club





on Hollywood boulevard. Morris at the piano, Red Callender was playing tenor, Ethel Waters was on sax, and Murray Kessel, guitar. On the sidewalk sat Marie Bryant, a colored songstress, and Archie Savage, who used to dance with Katharine Hepburn.

"Jazzin' the Blues" is the first serious film to come out of a Hollywood studio on the subject of modern swing. The nearest a picture had come to it previously was the jam session that figured in the film "Phantom Lady." That sequence, however, was not seriously documented. "Jazzin' the Blues" was conceived as a result of photographer Milt's interest in a jam session that appeared in Life magazine. Milt, who hails from Alabama and wears cowboy pork pie hats from Macy's Junior Department which he adorns by the half dozen as an MIT graduate, an expert in lighting research, in stroboscopic photography, and also an authority on folk dancing and swing music. At the moment he was indulging his passion for both swing and tenor work. He was sitting on the edge of the raised camera boom and exploring to cinematography. Bob Burke just how he wanted the scene photographed.

Milt was attempting some unusual photographic and directional devices in this film. He is a student and admirer of the great Russian artists and of such directors as Eisenstein and Pudovkin. He believes that Hollywood camera lighting usually lights a face for its best appeal at all times. Milt wanted cinematographer Burke to light the faces in his film for mood and visual effect. Few set lights shone down on the set from the overhead catwalks and only two spotlights concentrated from lower angles upon the musicians. Burke was using only a percentage of the light that is used for the average motion picture. Milt was also trying some exceptional camera angles. There are many close-

Some of the players in "Jazzin' the Blues." Top left, Sidney Cat; left and center, Young.

Top center, Marie Bryant and Ethel Waters.

Top right, Joe Jones and his dance.

Right center, Louis Armstrong and Henry Edwards.

Bottom, Marie Bryant sings with Madame Morris both looking on and accompanying her on the piano.



(Continued on Page 14)

The Camera vs. The Microphone In Training Film Production

By Lt. HERBERT R. JENSEN, U.S.N.R.

THE state of the art of producing training films, despite the volume achieved, still leaves much to be desired. This paper will point out a principal shortcoming of the art as it is presently practiced, from the point of view that the primary power of the screen (in instruction as entertainment) lies in its ability to maintain attention and interest through the eye rather than the ear.

The function of the training film is to present its subject primarily to the visual and not the auditory sense. The film's instructive power comes through seeing, not hearing as it is so admirably stated in the Chinese phrase, "one hand holding out as good one seeing."

The fact that the motion picture was originally designed for the sense of sight is too often forgotten in writing and producing a training film. The word "writing" is stressed, for that is where the fault too often lies; scripts are written rather than pictorial. This is understandable for we have been able to use and manipulate words for hundreds of years while we have had less than 20 years of practice in using and manipulating pictures. The adoption of the policy of using the spoken word instead of the picture is not from lack of knowledge. The experience gained from the days when films were silent taught us otherwise.

The extent to which the word has been used instead of the picture is indicated by the results of an analysis of a few typical scripts. The script of a picture judged an excellent production had a word-to-scene ratio of 3 to 1, 3 words per scene. The script for another picture that had "deeper" tendencies had 28 words per scene. It is admitted that this method of judging the effectiveness of a film is a crude one, but it does give some indication of the extent to which words have been substituted for pictures. The quality and effectiveness of a training film are undeniably related to the word-scene ratio, and the lower the ratio the better the film.

A further indication that the camera has not been used efficiently is the oft-heard remark that training films put men to sleep. The auditory sense, as may be proved by this discussion is a powerful sedative, and even its use here may put you to sleep. The same thing

happens in the training film, or more severely stated the film lecture in which the eye is sedated by the ear. If the audience sleeps the picture fails. One of the reasons why men sleep may be in the fact that the screen does not hold the eye because words have been substituted for pictures and the film thereby fails to maintain the attention of the learner. To avoid this the eye must receive the major impact and not the ear.

The problem of maintaining attention is also related to film length. Many training films are longer than they need be because of the inadequate handling of the scene image. Not enough of the right pictures are used in the right way, with the result that the track has to say the things the screen does not say. Word explanation is less efficient than picture explanation, and the greater the number of words needed to explain the men under instruction the more feet of film needed to carry them. This overdependence on narrative explanation results in a sound track packed with voice modulations from beginning to end with many a pause in between. The constant bombardment of words on the auditory nerves dulls them and the learner is lulled to inattention. Adversely used, the narrated track must allow pause between sentences and paragraphs. Pacing sound and silence is necessary if the mind is to absorb and make each thought presented its own before the next one drives it out.

Training film makers must learn that some silence is golden, especially that resulting from the cessation of the narrator's voice. The camera must be employed in a manner that will permit the screen to form a silent and attentive bond between it and the viewer's eye, aided by the microphone only when and where absolutely necessary.

It is easy to see why the microphone has become a "quaking" as to speak, because of its subversive activity in undermining the job of the camera. It could not have become so without its being aided and abetted by film makers who used it as a tool, something that could be had easily and manipulated without much trouble. The ease with which a sentence can be conjured up, reworked, rewritten, crossed, and ferried again is simple compared to the labor involved in conceiving the most efficient picture images. Further, the sentence can always be changed with ease; a picture image can seldom be changed or manipulated without the expenditure of considerable time, energy and money. The

subsequent delivery of a sentence to a microphone in a modern comfortable recording studio is nothing compared to the difficult manipulation of a camera on location. Contrast these working conditions with those confronting the camera.

Cameramen doing Navy location shooting are required to work under hardships that seldom exist in the studio. Much of the Navy's camera work could be classed as "triphubs" involving as it does photography on land, at sea, and in the air with attendant problems almost as complicated as those involved in this type of warfare. The cramped quarters of a bridge or an engine room, the unstable platform of a landing boat on an airplane make camera handling hard work. The narrow passageways and the vertical or near-vertical ladders that must be traversed with heavy equipment to gain access to the various parts of a ship involve almost as much sweat, if not blood, as is involved in following a trail in New Guinea. It is not without cause that once a camera position is achieved it seems that it is seldom abandoned until every useful foot they can be extracted from the scene has been shot. Why move in to get a close-up or another angle when the item can be described so much more easily in the sound track? And so the microphone takes over the camera's work, the audience goes to sleep and the information fails to become part of the learner's experience.

What should happen instead of this is the camera should be used to isolate, describe, and explain the item, relegating the narrated track to the background in a merely supporting role. The camera should be used as a pointer, moving in, out, and across the scene as dynamically as the galvanometer on a recorder. Attention should be aroused and maintained by the camera's ability to interest and excite the eye.

The type of camera handling desired is of a level that would deliver to the screen an effect similar to that which the human being gets with his own eye. The effort to be striven for is the appearance of the same fluid mobility that the human eye enjoys in examining an object. This would result in more effective training films because of the subsequent increased eye attention to the screen. In this regard we should err on the side of using too many pictures rather than too few. The one act of going all-out for pictures and using words only when practically forced to, will put the camera back in its rightful role.

Now in all this what part of it relates to the work of the motion picture engineer? Some subversive activity as has part directed at the microphone, or the amplifiers, or the recorders? Not that, but rather constructive work on the camera's home front.

Mobility and ease of manipulation of the camera have been problems recently

NOTE: The above article by Lieut. Jensen of the Training Film Branch, Bureau of Aeronautics, U.S.N., Washington, D. C., is excerpted from the November, 1940, Journal of the Society of Motion Picture Engineers—The Editor.

(Continued on Page 33)

*To our friends at home —
and to the many friends
now serving in the Foreign
Theatres of War —*

*Greetings and best wishes
for the New Year*

J. E. BRULATOUR, Inc.

FORT LEE — HOLLYWOOD — CHICAGO

Distributor

EASTMAN FILMS

Aces of the Camera

(Continued from Page 7)

When the ship that carried the most from Honolulu to Moerby, arrived at its destination he was left on board, with two enlisted men, to look after the equipment and supplies. It turned out to be a brilliant tropical night, complete with full moon. Jack thought it was wonderful. And then he heard some of the Australian stowaways saying what a wonderful night it was for the Tojo Limited. The Tojo Limited? That, inquiry, elicited, was their name for a squadron of Jap bombers that visited the harbor at every opportunity. And such an opportunity as the weather offered that evening the Aussies were sure would not be neglected.

What had seemed like such an ideal night to Jack a few minutes previously, now had all the earmarks of being one of the worst possible nights. The moon, which previously had only artistic and romantic appeal, now seemed to be a diabolical searchlight throwing its brilliant light on his ship for the nefarious purpose of Tojo's bombers. What an excellent target that ship would be under such a moon, stuck out in the middle of the placid waters of Moerby Harbor. Jack could feel his stomach contracting as he weighed the possibilities open to him in case of attack. To stay on the ship, which was loaded with ammunition and high octane gas or to take to the water which was full of man-eating sharks? Suddenly his stomach relaxed and the problem seemed too much; he went to sleep in the messes truck that was still lashed to the dock. And the Tojo Limited failed to come over that night.

The magnificent work of the combat camera units throughout the various war theatres is too well known to need repeating here, and the story of Jack Greenwald's unit with the 5th A.A.F. cannot yet be told. But besides their ground and aerial combat duties it can be revealed that they covered their area for general news events that concerned the Allied armed forces, such as a newsreel unit covers his beat at home, made films on entrance tests, and on-the-spot news of improvements or new developments in battle or battlefield technology.

By way of illustration, two films that Jack made while he was in New Guinea, one was on the right as well as the wrong way to drop supplies to isolated groups of men in the jungle. Made right in the fighting area, under actual, not simulated, conditions, it was sent to Washington where it was studied, and the lessons it taught passed on to those who needed the information. Another was on how to convert a jeep into an ambulance—quickly, under field conditions. It had been something the beachheads had been waiting to know for a long time and then one day, under the stern prodding of necessity, a C.I. in New Guinea

discovered how to do it. So, Jack and his boys made a film showing just how it was done, and sent the film to Washington. And that information was also passed on.

Jack says the army was a great experience. And although there were many incidents that he wouldn't care to live over he wouldn't have passed it up for the world. He's only sorry his career wouldn't stand up better under the rigors of the life out there.

Jack came to Hollywood from San Antonio, Texas, in 1925 and got his start in pictures as Ross Fisher's assistant. He had gone with his father to visit the company on location at Lake Sherwood, there called Las Vegas Lake, and fell in to the job when the regular assistant failed to show up. It was a fill-in job that turned into a fulltime position on the series which Harry Jess Brown was producing, and Al Rogell directing. And while Jack was the regular assistant now he was still expected to fill in for the stunt men when they failed to make the grade.

There was the time a spectacular shot had been planned from the top of the Flamingo Building, the tallest structure in Los Angeles at the time. It called for the stunt man to descend from the roof by a rope, pick up a girl from one of the windows on the way, and carry her down to the ground. Everything worked out splendidly until the stuntman got up on the roof and looked down the ten stories to the sidewalk below. Something happened to his muscles and he refused to do the stunt. Al Rogell roared an eyebrow and looked meaningfully at Jack. So Jack earned the honors down the rope.

Then there was the time that the script called for the hero to speed up to a moving train as a motorcycle and climb aboard. But the stuntman hired for that occasion, though he raced along by the side of the train, couldn't make up his mind to change vehicles. So one more the Rogell eyebrow was raised and the meaningful looked out in the direction of the assistant cameraman. "But I've never even been on a motorcycle," Jack remarked, as usually as he could. "Well, don't worry," Rogell told him, "the second section of the train won't be along for five minutes and anyone can learn to ride one of the things in that time. All you do is twist this and shove in that."

He made it.

As second cameraman Jack went with the Fred Thompson Company. And when Fred Thompson died he went to Pathé for his first experience with sound, on a picture starring Constance Bennett and Regis Toomey which Norbert Brodine photographed. He was with First National in 1930, and with Fox in '32.

It '35 he went to Paramount as second man to Edgar Lyons to shoot "Go Get 'em Haynes," starring Bill Boyd. It was one of the pictures that put Republic in business.

When P.R.C. started, Reg Newfield called Jack to shoot their first picture "The Beast of Berlin"; and he was shooting on that set until Uncle Sam called. And two days after his medical discharge Reg Newfield called him back to work. He hopes all the other boys will receive such considerate treatment when they come home.

Eugene Lauste

(Continued from Page 11)

movements or motions of persons or objects and the sounds produced by them." Other excerpts from the patent papers, "It is obvious therefore that no trace record on reproduction of the sound waves could be made by any mechanical process or means in which a hard substance, necessary to make the impression comes in contact with another hard substance, such for instance as the recording or reproducing pin of the phonograph or gramophone, because the friction caused between the two hard substances itself creates sound waves which accompany, vary or modify, the sound waves which it is desired to record and reproduce and are recorded and reproduced with the latter, proving detrimental to their true reproduction. The record therefore must be taken or produced without any contact between the medium caused to vibrate by the sound waves and the record or recording substance."

In 1906 a paper was drawn, accrediting Eugene Augustin Lauste with the Phonocinematograph, A Revolution in Living Pictures, A Revolution in Talking Machines, A Cinematograph and Phonograph Combined. "The Most Marvelous and Interesting Scientific Invention of the Age," and inside the paper, the following, "Plays in their entirety, both as to sound and action will be handed down to posterity, and operas, complete in every detail, can be reproduced thousands of miles away, in the heart of Africa or in the wilds of Australia, without the presence of a single actor or the assistance of a singer; it will be possible for the strains of an orchestra of one hundred performers, or the voices of a chorus of one thousand strong, with all the actions inseparable from the performance of large members to be carried to the earth in the space of about twelve inches square and released and given to the world time after time with hardly any further trouble than is necessary for showing an ordinary Magic Lantern."

In 1900 Eugene Lauste, had reaper savings going fast and still working in London, advertised for capital and here is one of the advertisements as it appeared, "Two gentlemen, with 200 pounds each, REQUIRE to form syndicate, to demonstrate and become valuable patent for which there is world-

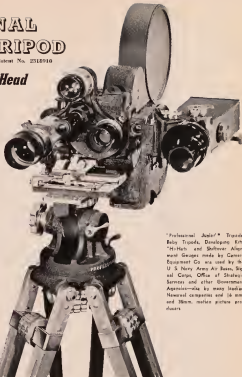
(Continued on Page 28)

"PROFESSIONAL JUNIOR" TRIPOD

"Patent No. 2518910

with Removable Head

Illustrated below are: (1) The new Baby "Professional Junior" Tripod, all metal, for low shots; (2) The "Professional Junior" Tripod Head which fits all our tripods; (3) the top portion of the standard "Professional Junior" Tripod and (4) the "Hi-Mat" low-base adaptor, underneath which is shown the finger-grip head fastening nut that firmly holds the Tripod Head onto any style of tripod base in the "Professional Junior" line. To the right is shown the "Professional Junior" Tripod on which is mounted an Eyemo affixed to the Camera Equipment Co. Shiftover Alignment Gauge.



"Professional Junior" Tripods, Baby Tripods, Developing Kits "Hi-Mats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army, Air Force, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading National companies and 35 mm and 16mm motion picture producers.

(1)



The new "Professional Junior" Baby Tripod, shows ready for the Removable Head.

(2)



(3)



(4)



The friction type "Professional Junior" removable tripod head is unconditionally guaranteed for 5 years. It gives super-smooth 360° pan and 360° tilt action. It fits all of the standard tripod heads made by us. The large pin and thumb screw insure long dependable service. A "T" level is attached. The top plate can be set for EK Cine Special (with or without motor), 16mm Dufay and B&H Eumax (with motor), and with or without alignment gauge. The Standard new tripod base is sturdy, affords positive adjustments from normal low of 42" to extended high of 72" and weighs but 14 lbs. complete. The Baby one depresses to 34" extends to 71", weighs 5½ lbs. All tripods have fixed, positive adjustment locks.

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THROUGH the EDITOR'S FINDER

AS the eventful year of 1944 comes to an end we wish all our readers a very Happy New Year.

To say that 1944 has been an eventful year is putting it mildly. It has been a year of surprises. During 1944 we saw a President of the United States elected for a fourth term. We saw the Japanese navy reduced to a fourth rate power by the American Naval and Air Forces. We saw the Japanese strangle-hold on South Sea Islands broken. We saw General MacArthur return to the Philippines. We saw Tokyo blasted from the air. We saw France and Greece completely liberated from the Axis domination. We saw American soldiers breaking their way into German soil. Yes, it was an eventful year. Let us hope that 1945 will be still more eventful, bringing with it Victory for the Allies and a lasting and just peace.

THE first fifty years of motion pictures has now become history, and out of the most intelligent and interesting line of writing concerning these fifty years of motion pictures is found in the 16th annual edition of Martin Quigley's International Motion Picture Almanac. Editor Terry Ramsaye has written a brief outline of the history of motion pictures from which we quote the following:

"Within just five decades, on about the turn of man's arrival at maturity, the motion picture has arisen and developed into the dominant entertainment medium for the world. Its status among the arts of saying and telling is second only to the printed word and in an effective sense its audience is greater. No book ever published, save perhaps the Bible in its many versions, has ever reached so many persons as have now 'Gone With the Wind' and many other notable pictures.

"The screen has achieved this, and in every line under the sun, by reason of the capacity to most fully re-enact events, real or imagined, than any other form of expression. It can present and say all that the written and printed word can say. It can record, reproduce and state all manner of emotion, mood and gesture, with either most realism or more theatricalism, than the stage. It captures for itself the spell of music, the voice of the actor, the colors from nature's blush to rainbow. It takes over all of personality and the dancer. Whatever man can do the screen can do. Beyond that with its capacities of accent by selection and close-up and its super-human seeing, near and far, independent of time, from to-morrow yesterday with today and the mirror in its telling, the motion picture has proven unsurpassed by the older arts."

IT is with extreme regret that we announce the death, last December 11, of Harry Zech, one of the best liked members of the American Society of Cinematographers.

Harry was one of the veteran cameramen of the industry, having started as a photographer many years ago back in Chicago when that was one of the film production centers. Many of the best known cameramen of today received their start under Harry in these Chicago days.

Eventually, Harry became one of the best process photographers men in the business. He did all the process work on "Hell's Angels", which still stands as an outstanding example of process photography. For many years he was with Sir Alexander Korda in England. For the last years he has been with Universal Studios. With his passing the American Society of Cinematographers loses one of its most beloved members.

THE AMERICAN CINEMATOGRAHER is now entering its twenty-fifth year. Actually, it will be twenty-five years old next November, at which time we are planning a twenty-fifth anniversary number which we hope will be an issue that will be prized by our readers everywhere.

Speaking of our readers, it is interesting to note that we have them in not only the United States of America, but in twenty foreign countries and Alaska and Hawaii. The CINEMATOGRAHER is read in Argentina, Australia, Brazil, British Honduras, Canada, Chile, Cuba, Egypt, England, Fiji Islands, Iceland, India, Mexico, New Zealand, Nigeria, Palestine, Russia, Scotland, South Africa and Venezuela.

Before the war it also had many readers in France, Germany, Poland, Italy, Greece, Japan and China. We hope advertising executives of concern, wishing to reach a world market will notice how the CINEMATOGRAHER really gets around.



MOST people throughout the world think of Hollywood as the place where everybody concentrates on only one thing—making motion pictures. We admit they do a mighty fine job of making motion pictures, but even the outbreak of the war they have been doing a lot of other things to help the war effort.

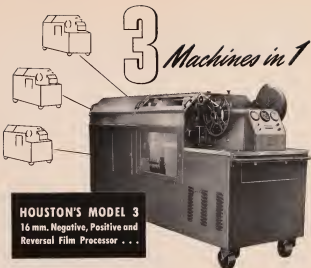
Hollywood's war job is performed in the main by six instrumentalities functioning together like cogs in a camera. The six are: The Hollywood Victory Committee which has provided 3,048 personalities for 27,875 appearances as of May, 1944; The Hollywood War Finance Committee in charge of bond selling within the production branch of the industry whose sales totaled \$55,249,679 for the two years of its operation; The Permanent Charities Committee which obtained contributions aggregating \$5,618,573 in the year ending April 1, 1944; The Film Division of the OWI, the Office of Censorship which accepts all films as to fitness for export and import; and the Motion Picture Society for the Americans.

The motion picture industry, up to April 16, 1944, had contributed free of charge 15,197 complete film programs, consisting of current features and short subjects printed on 16mm sound film to the armed forces overseas.

The distribution of American motion pictures in territories liberated by the Allied Armies was begun with our invasion of North Africa. The first step taken in the process was the superimposing of titles in 14 different foreign languages for 48 films. This was done in 1942 by the American major companies, at their own expense, at the request of the OWI. Titles for at least 50 more films were in preparation in March, 1944. When military conditions permit, the major companies will take over distribution in all European countries, resubmitting the U. S. Army has supervision over the selection and showing of pictures in occupied areas.

Attention, Amateur Clubs!

The American Cinematographer's management for several years has given a year's subscription to this magazine as one of the club prizes to several clubs. We would like to extend the same courtesy to all amateur clubs that hold annual club contests for best pictures. Simply have your club president write the editor of the AMERICAN CINEMATOGRAHER requesting such subscription as a prize and we will do the rest.—Editor.



Complete facilities for three processing jobs—negative, positive and reversal film—are provided in one self-contained unit with the Model 3 Houston. In appearance, materials and fabrication, this versatile machine embodies the best of Houston's many years of specialized experience and engineering knowledge. Uniform processing results are pre-determined because this ingenious Houston handles every step with machine-controlled accuracy. Model 3 is compact and portable. Its ease of operation and speed assure profitable volume production.

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AMONG THE MOVIE CLUBS

L. A. 8mm Club

Approximately one hundred members and guests of the Los Angeles 8mm. Club attended the annual banquet and installation of officers.

New officers installed were: President Erwin Dietz, Vice-President John Bass, Secretary Bill Davis and Treasurer Claude Cadotte.

As is the custom of the club, the prize winning pictures of the year were announced at the banquet, and the top winners were screened. Winning first prize and the Achievement Trophy was W. D. Garlock's picture, "Porties on Parade." Second was Milton Armstrong's "Tell Me a Story." Third prize went to Fred Evans' "Ice Follies," and fourth prize was won by Gertrude Miller for her picture "Tactless with Wackie Wilber." She also won the Vacation Trophy.

La Casa Movie Club

The La Casa Movie Club of Alhambra, California, continued its pace-setting attendance record at its December meeting with well over 300 present. The following program was presented:

A La Casa Movie Club demonstration film in 8mm.

A "Special" Christmas film in 8mm, "Christmas Memories", in 16mm, by Mrs. R. Gillman.

"Ruth Starnes", in 16mm, by C. L. Bitten.

"Ice Follies of 1944", in 16mm, by P. L. Cowbird.

"Parrot Like Herb", in 16mm, by Andrew Green, President of the Aviculture Society.

Syracuse Movie Makers

The members of the Syracuse Movie Makers have hit upon an idea that is worthy of passing along for consideration by other clubs. Starting in December, they devoted one meeting to strictly business. Members figure that lengthy business meetings preceding the showing of films becomes burdensome to guests—and to members who are anxious to see the show go on.

The December 18th meeting was devoted to discussion of the technique of making Christmas home movies. Archie Rodgers handled the meeting, and many Christmas stories of the past were screened and commented upon. Comment was well-blooded and to the point, with loud features and good ones being pointed out.

Saint Louis Club

Most outstanding feature of the December meeting of the Amateur Motion Picture Club of Saint Louis was a talk by Vernon Haasman on "The Use of Light Meters". Haasman is an expert on this subject, and gave members some valuable advice.

Dr. and Mrs. W. R. Jordan screened 200 feet of excellent Kodachrome showing the beauty spots of Palau Beach, Miami and Havana.

"Tare Footprints", an interesting film about Bere, filmed by Walter Jennings of Kansas City, Mo., was particularly interesting.

Final subject screened was "Glacier National Park", in Kodachrome, by Edward D. Miller.

L. A. Cinema Club

The Los Angeles Cinema Club combined its annual dinner and its election of officers on the evening of December 12.

Officers elected were: Harry E. Parker, President; Alice Chase Hoffman, Vice-President; Mrs. Mildred Zimmerman, Secretary-Treasurer.

The following committees were appointed: Advisory—C. Earle Menzies and A. C. Kay; Guest and Correspondence—James H. Mitchell; Membership—A. A. Anderson, Herbert Sturdy and Russell B. Mullen; Program—Carl Beal, Ray E. Gerstheim and Guy Nell; Publicity—Edward Pyle, Jr., Reception and Social—Mrs. Guy Nell, Gertrude Miller and Mrs. R. B. Mullen; Still Photography—Dr. E. L. Eason, L. J. Turley and J. C. Molligan; Technical and Library—Carl H. Hennessey; Music and Sound—W. L. Enslay; Contact—Jack Shandler.

M.M.P.C.

Four films highlighted the December meeting of the Metropolitan Motion Picture Club, held in the Walnut Room of the Hotel Capitol, New York City. Pictures screened were:

"The Love of the Strain"—an 8mm production by the San Francisco Amateur Movie Producers of San Francisco, California.

"A Day at the Seashore"—Produced by Harry Groedel and filmed during the summer of 1944.

"Austin in Macassar"—A ten Best film of 1944, and produced by Joseph J. Harley.

"Bakurand"—Winner of the club's Annual Contest in February, 1941, made by Frank R. Gunnell.

Philadelphia Club

The Philadelphia Cinema Club held its December meeting on December 12 at Westminster Hall.

Among the features of the program was "A Trip to Bermuda", filmed by Dr. L. H. Herzogheuer. Another outstanding film screened was "Merry Christmas", a very entertaining Castle film.

Few of the club members also exhibited unusual examples of 16mm. slides.

Tri-City Club

The annual dinner of the Tri-City Cinema Club was held at Davenport, Iowa, the evening of December 14. Motion pictures were taken of all members and guests.

The program consisted of: Color slide by Miss George T. First, of Rock Island, and by Dr. James Dunn of Davenport. "A Vacation Trip", 800 feet of 16mm Kodachrome, by Dr. J. P. Johnston of East Moline. "Wildflowers", "Autumn" and "Brookside", by Robert F. Kehoe of New York City.



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- ... and many other features.

Although Ampro 8 mm. projectors will not be available until after the war—keep in touch with newest developments in motion picture projection by writing today for latest information on Ampro projectors.

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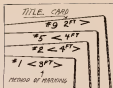
AMPRO

AMPRO CORPORATION, Chicago 18, Ill.
Precision Cine Equipment

Ampro 8 mm.
Silver Projector

Artistic Titling Tips

By GLENN R. KERSHNER, A.S.C.



Above shows how the corners of the title cards should be marked before any are photographed.

DURING 1944, in most issues of the *Cinematographer*, we dwelled on various subjects helpful to the photographer, particularly to the 16mm semi-professional who has never been fortunate enough to be in Hollywood to observe how the professional cinematographer works to accomplish his free results.

"Proper Focusing of Reflector," in the March issue, was devoted to the comparison between the 35 and 16mm films as well as how to place the reflectors when the sun gave a front, three-quarter light. In the April issue "More About Reflectors" the sun was furnishing a direct sidelight. "Lighting Sunday Movies," in the May issue, described how to use reflectors when the sun was a backlight.

On page 367 of the August number we dwell on "Improving Vacation Movies" by describing continuity in travel films. "Composition for the Amateur," in September, brought many requests for more of such articles. While "Movie Tricks for Amateurs" in the October *Cinematographer* brought letters from interested readers in some twenty foreign countries where the magazine is delivered. In that article we discussed matters with charts on the hypothetical distances of lenses at various stops, and picture areas of different lenses at various distances of focus.

December being the holiday number, the article "Plan Your Christmas Movies" was devoted to the building of miniature trees, landscapes and buildings around the base of the Christmas tree, as well as how to light and photograph these miniatures; also ideas about how to cut from the miniature shots to the actual scenes of the family and holiday events.

Preserving your Christmas pictures are now made, you will want to title them artistically. Something different than the usual white letters on a black background are not good salesmanship for the scenes that follow. Titles with backgrounds similar to the scene give the best results so it is of these titles we will talk.

We may spend weeks and months and, at times, a considerable sum of money in filming a subject or a traveler. Therefore we should at least spend a considerable time in preparation and filming the titles. There should be no repeating of words and never use a word more than once in the beginning of your titles.

Once your titles are all finished, lay them out and number them as they are to be cut into the film. By counting the

words, you will know how much film will be required. In films there are 48 frames to the foot. As a rule we use 8 frames per word making five to the foot then add an additional foot for each title for safety sake. Should you have a camera that can be wound backwards then part of this extra foot can be used in the dissolves or fades. It is well at the time you count the words of each title to write the number of feet required in the upper right hand corner beside the card number, so that you will make no mistake while photographing. It is this section I am going to explain.

This system, which I have used for many years, you can use whether you have a camera that fades in and out or not. After carefully reading and studying the accompanying diagram, and with a little patience, you too, will be making all your titles with backgrounds as then. If you can not make lap-dissolves you can fade in your titles by the use of a dissolver or lights. It takes 2½ seconds normal to run one foot. If you start your camera and bring up your lights from darkness to full light on the title in 1½ seconds, and at the end of the title fade it out the same, you will have a perfect fade-in and fade-out. Or, if you would rather have a full foot fade, use the 2½ seconds. Now if you can wind your camera backwards that foot you can fade in as the next title, called, a lap-dissolve. Very nice if you can do it, for it saves the sudden jump and shows that you have become quite a master of the technique.

Since we are talking of lap-dissolves, fade-ins and fade-outs, I will give you symbols that will be very helpful in your titles. Symbols that you can mark on your title as you plan them. For example the title is marked Number 1. It requires three feet, I write 3 ft up in the corner. Now, if I wish to fade in, I make this character before it <. That means from nothing to full light. Should I wish to fade out at the end, I place the opposite symbol > after the 3 ft. This means from full light to nothing. If I wish to make a lap-dissolve to the next title, I use a combination of the two which is



and in the diagram on this page you will see how these can be used.

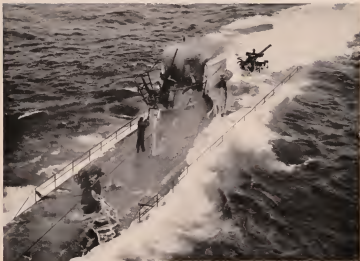
To prevent becoming confused at any time, you lay out your titles in numbered and make a diagram as illustrated. As

(Continued on Page 37)

	FT.	FT.
BLANK	0	— 2
FADE IN	2	< 3
#1 TITLE - 3ft	3	— 6
FADE OUT	6	> 7
XX WIND BACK TO 6		
FADE IN	6	< 7
#2 TITLE - 4ft	7	— 11
FADE OUT	11	> 12
XX WIND BACK TO 11		
FADE IN	11	< 12
#3 TITLE - 2ft	12	— 14
FADE OUT	14	> 15
XX WIND BACK TO 14		
	14	< 15
#4 TITLE - 3ft	15	— 18
	18	> 19
XX		
#5 TITLE - 4ft	19	— 23
EXTRA FOOT FOR CUTTING INTO SCENE	23	— 24
#6 TITLE 3ft	24	— 27
#7 TITLE 2ft	27	— 29
#8 TITLE 5ft	29	— 34
#9 TITLE 2ft	34	— 36
END	36	> 37
BLANK	37	— 38

Above is diagram showing how to use symbols in preparing to make your titles.

Caught flat-footed by our gunners and a combat cameraman



Enemy submarine is hoisted to its doom. Official U. S. Coast Guard Photograph.

The combat photographer is two men—he's a trained and toughened fighting man. He's an expert cameraman. He has to have the strength and skill of a fighting man to get his pictures when the fighting is at its thickest. As a cameraman, he has to be so expert that he is virtually a picture-taking machine, functioning at high efficiency under incredibly difficult conditions.

Everyone sees his pictures; but few outside the motion picture industry realize how many combat cameramen are former movie cameramen,

how many have been trained by veteran movie photographers.

And, of course, processing, editing, cutting, adding supplementary sound—weaving separate shots into finished productions—are largely in the hands of movie-trained people. The archives of this war will be illustrated by the most magnificent war pictures ever made, and much of their excellence will be due to the co-operation of the motion picture industry.

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logical inference that can be developed by connecting different strips of film. This, again, is derived partly from the Russian school of moviemaking. "Jazzman the Blues" is like a silent film in many ways. No one talks in it, except for the music and singing. The picture also has an abstract quality. There are no sets in it, and the musicians seem to be photographed in space without a floor or ceiling or walls. As a result, the photography has an almost three-dimensional effect combined with the quality of an etching.

The musicians for "Jazzman the Blues," all of them among the most eminent in their field, were selected by technical director Norman Graess and Milt Terry play three numbers, a slow blues to start off with; then "On the Sunny Side of the Street," to step up the tempo; and finally a fast swing number which actually jams the session. The numbers were recorded in true jazz sessions style from midnight to 6 a.m. one night on sound stage 9, the music recording stage at Warners. The music was then amplified on playback machines and coordinated with the photographic image on the set. Marie Bryant sings the "Sunny Side" number, and Archie Savage is cast in for an abstract dance in the course of the music.

Milt points out that none of the popular mantras of swing music are in evidence in the film. None of the musicians are drinking, and only one of them is smoking. None of them are tense, for the essence of a real jazz session is complete relaxation. Lester Young, the saxophonist who is one of the stars of "Jazzman the Blues," is one of the most highly regarded musicians in the trade. He has a soft, poetic face, and Milt is captivated by it in his photography. The picture opens with a shot on Young's pork pie hat on which the credit titles are superimposed. Then, as the music fades in, Young lifts his face to the camera as he is shown doing a sax solo.

Milt had been placed under long-term contract by Warners, and the production office as well as the craftsmen at the studio watched the making of his first film with interest. He was given complete freedom to do what he liked and to experiment with the camera, film and settings as he saw fit.

Result: "Jazzman the Blues" is so good it is being booked for an Academy Award.

Bringing the Bible to the Screen

(Continued from Page 2)

many of these films, for the demand for release prints has been tripled.

In Cathedral Films the gospel lives on the screen. The Christ speaks out as though he is addressing us of today, and Biblical characters become human instead of mythical creatures of legend. The fact that this type of film is catching on as it is indicates that the motion picture of the future will play a great part in teaching man that love is better than hatred, that peace is preferable to war.

Milt Introduces

(Continued from Page 16)

ups and slow pans and dolly shots and there are shots like a motionman's hand against vibrating bags-and strings, or cut-of-focus shots with a person's head in the lower right hand corner of the film instead of in the usual center position.

Milt's script for "Jazzman the Blues" is a complete cutting script. It calls for detailed camera angles, movements and cuts in harmony with the music. Thus, from bar 2 to 4 in one number, his scenario calls for one shot to be followed by a cut to another shot for bars 4 to 3. Milt is a great believer in the psycho-

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blood may save a Life
—GIVE.**

**New FilmSound Library
Releases Announced
by B.&H.**



COURAGEOUS MR. PENN. No. 1536, 9 reels. Stirring historical drama showing the struggle for religious and civil liberty in England under Charles II, and the founding of a free, peaceful commonwealth in Pennsylvania. William Penn is shown as a fearless Quaker, defying his blood-brothered but so naive but God though it incur the wrath of king or judge. He defends himself magnificently before arrogant, corrupt judges by serving the jury to his side. The influence of his loyal, noble-born wife plays a vital role, and his part in founding his colony, and its peaceful relations with the Indians is excellently brought out. One of the best films ever made for schools, churches, and other social groups. Study guide. (Clifford Evans, Deborah Kerr).

FIRE WIFE (Universal), No. 1579, 7 reels. High tempo comedy romp of business and romance. Career girl called back from a secret honeymoon, winds up in Reno, but is saved for a new career (Robert Paige, Louis Allbritton, Dana Barrymore). Available from March 6, 1945 for approved non-theatrical audiences.

MASTERS OF SACRED MUSIC, No. 928, 36 mm. Rental \$1.50. Beethoven and Brahms, some of their major contributions to sacred music, and the scenes enriched by their lives. (Music only, and notes.) Selections include: Beethoven's Fifth Symphony, Symphony Fantasia, Missa Solemnis, Symphony Eroica and Beethoven's Ninth Symphony. Purchase \$28.

**P.F.C. Releases New
Film Catalog**

The Princeton Film Center, motion picture producers and distributors, has just released its 1945 Film catalog, listing a wide variety of educational and special-purpose films. Attractively bound and carefully arranged to permit quick, easy selection of titles, the films listed in the catalog cover virtually every type of subject, including teaching aids, cultural and technical releases and entertainment films.

In the comprehensive Educational section, films designed especially for classroom use are available for teaching aids

in history, geography, chemistry, physics and social studies, as well as health, safety and other general topics.

Supplementing a well rounded list of cultural films is the Center's own library, a large number of special releases have been deposited with Princeton by the Office of War Information and the Committee of Inter-American Affairs. World wide in scope, these releases include war subjects, many of which were filmed in actual combat, as well as valuable post-war informational and documentary subjects.

Specially chosen sponsored subjects, selected for their educational value, are included in the catalog. Each subject is fully described on a separate, colored,

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Cameras, film, sound
Equipment, the Production of
War Pictures and Propaganda



illustrated page, and arranged so these descriptive pages can be used for classroom discussion of the subject.

**B & H Announces New
16mm. Sound Projector**

Designed especially for 35-cycle operation, the FilmSound Model 154-VB is identical in other respects with the Model 154-V, and is listed at \$455.00, according to word from the Bell & Howell Co., 7500 McCormick Rd., Chicago. While as yet the entire output of this model is allocated to military and high-priority civilian use, the 35-cycle feature is expected to fill a real demand in rural localities after the war.

Eugene Lausie

[Continued from Page 18]

wide demand. Investors want the 1 share. No cash. Address: 1, Box 1,624, Postal Department, Daily Telegraph, Fleet Street, E C 1, and another appeared later reading as follows: "You fortune awaits financier who will invest revenue for completing most marvelous and startling cinematograph, embracing natural sounds. Working capital about 2000 pounds. Syndicate entertained. Write: Enigma-press Ltd, Melbourne-sq, Hoxton S. W."

In this manner, he would convert into a little capital new and then start early on, but the first year was not ripe and that making feature would gradually drop out, but Eugene knew better. On June 1, 1912, he May 10, 1912, November 30, 1912, and November 10, 1913, he received three patents in Great Britain. On May 10, 1914, he was awarded a patent in France, Belgium, and Italy, after he received his patents from Australia, Switzerland and Sweden, and in the month to follow he secured his papers from the patent office from Spain, Portugal, Hungary, Norway, Denmark, Holland, New Zealand, Mexico, India, Brazil, Japan, United States and Germany. All signed and delivered in the year 1913. Mr. Laughe was fortunate to have the help of his oldest son Henry Georges at all of his experimenting. Though Georges finally accepted a post as a representative of the Eastman Kodak Company, Ltd., Laughe kept the scientific laboratory in Bristol, as Bani, as a bee hive.

In 1906 to 1912 Laugie very successfully recorded the music of a fifteen-piece band and an eighteen-piece orchestra, which was demonstrated again for the reproduction of both the picture and sound simultaneously. Eugene Laugie came into his own, for he had proved definitely in 1900 that he could both photograph the picture and sound on the same film.

Laasle came to this country in the year 1887 where he joined the technical and research staff of Thomas A. Edison at Orange, New Jersey, and there with Edison, he worked and helped perfect the famous Kinetoscope projector. Laasle left Edison in 1893 to develop a gas-lamp engine which was designed in collaboration with another French engineer. He was assured by experts that an engine of this type with its waste and its damnable petrol consumption, could never be made commercial because it would not be allowed on the streets. He dropped it at that time but he might have been accelerated in the invention of the automobile as well as the invention of sound in motion pictures.

More than his being credited with the realization of the photographing and recording of sound and picture simultaneously he had a wide list of achievements in motion pictures, one as great as the other. For he conceived and



Eugene Asmus, who was a frequent reader to the pages of *Living*, is shown here with Mr. and Mrs. Browning.

responsible for the following: He was the inventor and designer of the Eddiscope camera and projector and the inventor of the so-called "Latham Loop" while working with Latham and the indispensable second speaker, still an essential element in the modern projector, which for years was a patent litigation that marked the early history of the film industry.

Following his invention of the Endoscope camera, he was associated with the American Biograph and Microscope Company for several years, and while there and about the year 1900, he made his first great light valve and also made experimental drawings and designs, which have for the most part been lost. I have no intention of making this a technical treatise of the work of Eugene Lucette, for I am only interested in the man, and his achievements.

I know him in his later years and he was a very tired and weary man, having faced many hardships. He was many times close to poverty, yet he held on to hope. Few could see the future as he did for had others gone along with him then, the sound motion picture would have been years to enjoy, many years earlier. Lucette had faith and the patience of a saint. He went back to England to continue and while there, his work was interrupted because of England's entry into the first World War. He came back to the United States in 1916, hoping to find new capital here for the commercialization of his invention but here he met with a similar situation, for it was not much later that we entered the war.

I grieved myself for having been one of the early cameramen in the commercialization of prize fight film, but now I am taken back, for in my research into Eugene Augustin Laumie's life I have found that he photographed the Giffa-Barnett prize fight on the

roof of the Old Madison Square Garden which was shown in a tent on Stuyvesant Avenue, in Coney Island about the time the stark was looking for an address and a chimney in which to drop me.

In the year 1928 the sound motion picture was introduced by Warner Brothers via the phonograph disc and it was not until two years later that the sound motion picture came into its own via the combined picture and sound track, as the name film strip

The entry of sound brought many new people into the field, sound technicians, engineers, editors, dialogue directors, script directors, a new crop of actors and actresses, new apparatus, new manufacturing plants all turning out the machinery needed for the production and reproduction of sound. Then came the film sound, which brought new manufacturing, new apparatus, new ideas, now playing a great part in the war for the education of our Army, Navy and Air Forces and for the education of our children. It brought new languages into our homes. It makes possible the study of sound in scientific, physiological, psychological and psychiatric; it has become a world teacher; and it is yet young and the depths of its scientific achievement has a long way to go. Yet, much has been gained since the introduction of sound on film.

Eugene Augustus Lauste has been honored in documents in the Society of Motion Picture Engineers. His apparatus in the museum of the Bell Telephone Laboratories, the Smithsonian Institute in Washington are conclusive evidence of his work. There is no doubt that many have and will benefit by his processes, but Eugene Augustus Lauste and his immediate family, received only

Heeger's remuneration for his invention is spite of his patents, is spite of his hope that he would some day receive his just for his efforts, he died leaving his widow who still lives in the little house at 12 Howard Street in Bloomfield, New Jersey.

Today her dearest one's invention of the sound motion picture can be heard on any screen. She, the hopeful one, sits beside a window, looking out toward the little shack where her Eugene labored as her laborer always working to leave his invention up to date with the changing of the years, for she remembers lip promise that success would be theirs when sound on film will be given a hearing.

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Government Accepts Optical Training Films

Over a year in the making, a series of six vocal and units on optical craftsmanship, produced for the United States Office of Education by the Bell & Howell Company, has just been formally accepted in Washington. Each unit comprises a sound film (running time of from 20 to 30 minutes), a silent filmstrip (40 to 70 frames in length), and a 16-page illustrated instruction manual.

The series was produced in collaboration with the U. S. Navy, which has under way a similar group of eight films dealing with the grinding and polishing of flat surfaces. The Bell & Howell series is confined to spherical surfaces, and was produced at the company's new Lincolnwood speed plant. Professional production values prevail throughout. Terryton and Knowledge Bankless studios did the animation, Action Films, the photography, Reeves, the recording. Wm. F. Kruse, head of the Bell & Howell Film Division wrote and directed the entire series.

The formal preview was held in the screening room of the Office of War Information, with Navy, State, Agriculture and other government departments represented. British, Russian and Chinese government representatives have expressed interest in getting prints for their own optical industries.

These films form part of the nearly 500 war training films produced by the USOE under the direction of Floyd Broderick. They are used daily in a large scale craftsmanship training program at the Bell & Howell plant, not only for the instruction of job specialists, then primary purpose, but also to give a broad grasp of the entire lens production process to craftsmen and executives alike. Other USOE films also had a place in this training program, which is expected to be applied also in many other plants. This series, like all the USOE and Army-Navy pre-induction films, can be rented and purchased through the Bell & Howell Filmstock Library, with rental charges credited against purchase price of films bought within 90 days of original rental.

Artistic Tinting Tips

(Continued from Page 24)

your photograph each time, you will shield it off and have no trouble at all. If you are not going to put backgrounds behind your titles, then you are ready to start photographing them in your Tiller.

Put on your one inch lens, and if it will not focus on the 3 x 5 inch card set one foot away, set the lens at infinity, and fit the focus correction on it. Set your No. 1 photo flood lights about 30 inches from the title card, at an oblique angle, so there will be no reflection. Run your camera at normal (16) speed and set your exposure as recommended in the following tables.

Kodachrome Regular with convective filter	F5
Kodachrome, Type A	F5
Between F8 and F11	
Eastman Super XX or Agfa 888	F16
Eastman Super X or Agfa Hygon	F11
Positive Film Stock	F8

Other lamps that may be used in the Character Titles are the 75- and 100-watt special cool filament projection lamps. The following exposures are recommended for these—

Kodachrome Regular, with convective filter (15-watt) F25 (10-watt) F40
Kodachrome, Type A (15-watt) F40 (100-watt) between F55 and F8
Eastman Super XX or Agfa 888 (15-watt) F8 (100-watt) F11
Eastman Super X or Agfa Hygon (15-watt) F4 (100-watt) F8
Positive Film Stock (15-watt) F45 (100-watt) F63

After your titles have been returned and cut into your picture, and you decide to enhance your picture many fold by using backgrounds, you will find it quite easy, but it will require a little patience the first time.

Thus time we will use the diagram twice. Once for the backgrounds, reword the film to the same starting place, and then use the diagram again to make the titles. Should you wish, you can use a background more than once, but it must have the same footage and character written on it as the number of the title it is to be used with.

(The second part of this article, discussing the methods of making titles with backgrounds, will be in the February issue.)

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Tailor Made Fades

(Continued from Page 12)

master mechanic's workman, but to your own welfare in the sometimes shop gadget department days to come we wish to make it clear as "nose filter factor" that the well executed lap dissolve is the absolute KING of all transitions. As a matter of fact, the lap treatment of related scenes and the fade in and out handling of beginnings and endings, duplicates man's basic physiological and psychological behavior and thus aids in the rapid and pleasant digestion of film.

"Moreover, according to all the best approved astrologers and renowned psychiatrists of eminent motion at the last meeting of the Society for the Prevention of Colicky House Movies, the proper use of shock absorbing connectors

will get busy Americans from head to toes levellized, while the impact of heavier cutting from one Class B scene to another will certainly fill the words with fern whose persistence if idea results in the assimilation of enough high voltage pictures lead to blow out synapses, foul up reception centers and exhaust diaphragm vibrator B.

"Indeed, Mr. Hunkler, even a masterpiece of fine art in which the one-two punch has not been cushioned by plenty of fades and laps, may prove dangerously fatiguing to the mass on the edge of the theater chair who must incessantly non out audio and visual jacks with his own bare neuron declarations. This segment, in itself, should stagger even a reactionary of the Nicholas school of thought but to do the subject full justice it must also be stated that in addition to being slick smelling agents for jump gamma-physical responses, the fade and lap are some lovely cultured punctuation and unique one-of-a-kind-selling catalysts of great value.

"It is therefore quite obvious that our next priceless substantial "Lesson Easy" will be a seminar to public health and a very crude thing indeed unless you build in a lawful NDCT sometime before our sponsor demands that we stop stalling around with the script and start shooting."

Poor Mr. Hunkler! He reeled all the problems. We got all the credit.

What A.S.C. Members Are Now Filming

As this issue goes to press the following pictures were in production by studios, with the name of the Director of Photography for each picture.

COLLIERIA STUDIOS

"A Thousand and One Nights", Ray Rennahan, A.S.C.

INTERNATIONAL PICTURES

"Along Came Jones", Milton Krasser, A.S.C.

METRO-GOLDWYN-MAYER STUDIOS

"Hold High the Torch", Len Smith, A.S.C.

"Our Times Have Tender Grapes", Robert Siodman, A.S.C.

"Weekend at the Waldorf", Robert Flinn, A.S.C.

"Twice Blessed", Ray June, A.S.C.

"The Hidden Eye", Lester White, A.S.C.

"Her Highness and the Bellboy", Henry Stading, A.S.C.

PARAMOUNT STUDIOS

"The Last Weekend", John Seitz, A.S.C.

"The Affairs of Susan", David Abel, A.S.C.

"The Virginian", Harry Hallenbergr, A.S.C.

"Good Intentions", Daniel Fapp, A.S.C.

"Too Good to Be True", Charles Lang, A.S.C.

"Manpower in Mexico", Lionel Linde, A.S.C.

RKO STUDIOS

"The Inevitable Anarchy", Nick Muscarelo, A.S.C.

"The Spanish Main", George Barnes, A.S.C.

"Johnny Angel", Harry Wild, A.S.C.

"Follow Your Heart", Frank Reicher, A.S.C.

20TH CENTURY-FOX

"A Bell for Adano", Joseph La Shelle, A.S.C.

"Captain Eddie", Joe MacDonald, A.S.C.

"Col. Effingham's Raid", Edward Cronjager, A.S.C.

UNITED ARTISTS

"A Walk in the Sun", Russell Harlan, A.S.C.

"G.I. Joe", Emmett Metty, A.S.C.

"Giant Wife", Joseph Valentine, A.S.C.

UNIVERSAL STUDIOS

"A Night in Paradise", Hal Mohr, A.S.C.

WARNER BROS. STUDIOS

"The Big Sleep", Ed Eichen, A.S.C.

"Hold Back the Sun", Carl Guthrie, A.S.C.

"Mildred Pierce", Ernest Haller, A.S.C.



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Power Lack Stalls French Theaters

French theatres are in extremely difficult circumstances for lack of power to operate their equipment and light their auditoriums, OWI officials report. Although theatres operating there are featuring both OWI and Hollywood films, not more than half are open every day. There is widespread showing of OWI documentaries on America and our part in the war, OWI overseas director Edward Barrett said, as well as of Hollywood features. Reception of these films by the French is clear indication that that country will provide an important post-war film market. The French welcome the American product as if it were their first meal after a long fast.

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Japs Copy American Aircraft Camera

The Japs have copied an American-made aircraft camera, even to the model number and the U. S. Navy's inspection insignia, an anchor, according to Fairchild Camera & Instrument Corporation, New York, manufacturer of the original.

The camera copied is the small, hand-held, manually-operated Fairchild F-8, used for many years in both Naval planes and by private aerial and news photographers throughout the world.

But the Japanese were not content with copying the main features of the F-8, plus its model number and the anchor insignia. They went further and stole camera features from the French and Germans, incorporating them to produce an instrument which, Fairchild confidently admits, has some superior points, although definite weaknesses.

The American original is a 15-pound camera designed to meet military, naval and commercial demands for a light, low-priced aerial camera with a wide range of versatility. It is particularly well-suited for training and miscellaneous assignments which do not require use of a large, precision camera. It has a 12-inch telephoto f/5.6 lens, a focal plane shutter, and a negative size of 5"x7", and it can use either roll or cut film. In the earlier models the Fairchild F-8 had a speed range from 1/30th to 1/3000th second, and in the latest model 1/125th to 1/4000th. There is a single slit curtain.

The Japs have made three changes:

Thus have borrowed the multi-slit focal plane shutter curtain from the French Goumont camera, giving their camera a speed range from 1/30th to 1/4000th second, which is a definite improvement.

A German cut film magazine has been installed. It is superior to American magazines available for this camera, experts say.

Adjustable leather hand and shoulder straps, undeniably necessary for the fly-weight Jap photographers to hold the camera steady in the slip stream, were copied from a German design. The straps are advantageous.

Heavier coatings are used in the camera, increasing its weight to about 24 pounds. This is not good.

Fairchild's camera has one level bubble, for vertical pictures. The Japs have two bubbles, one on the cover and the other at the base of the magazine. Fairchild engineers can't figure the purpose of the extra bubble, view it as superfluous.

Tokyo has put a most elaborate viewfinder on the camera. Instead of a glass lens it consists of an open wire frame with three upright guide sights. Its large size makes it seem possible that it would get in the way when shooting from close quarters. It also takes a considerable portion of the center of the target, and appears generally inferior to photophones, who have tried it out.

Claridge Honored



Master Sergeant William W. Claridge, above, laboratory supervisor of the 4th Signal Photographic Laboratory Unit, now stationed on New Caledonia in the South Pacific, was recently awarded a special commendation by Major General Frederick Gilbreath, Commanding General of the South Pacific Command. He was given the citation for "outstanding professional ability and superior devotion to duty in setting up and operating a motion picture laboratory at New Caledonia. Although faced with seemingly insurmountable obstacles such as lack of highly technical equipment, inadequate temperature control devices and unsuitable buildings, you nevertheless by an excellent display of initiative and resourcefulness succeeded in establishing a processing station capable of developing a considerable amount of combat negatives when these pictures were vital to the war effort."

Before going into the service M/Sgt. Claridge was laboratory supervisor at the Technicolor Laboratories, Hollywood.

W. E. Will Produce Television Equipment

Western Electric Company plans to manufacture television transmitting equipment in the postwar period, according to an announcement by F. E. Lusk, vice president in charge of the Company's radio division.

Mr. Lusk pointed out that during peacetime Western Electric is the manufacturing and supply unit of the Bell System and a leading manufacturer of radio broadcasting equipment. Since Paul Barber, he said, the Company has become the Nation's largest producer of communications and electronic devices for the Armed Forces, including amplitude modulated and frequency modulated radio transmitting equipment.

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Nation's Children Still Get School Movie Equipment



Above left to right, R. E. McWhorter, Filmmaker, Wash.
special representative of the Bell & Howell Company
and J. M. Tewinkel, assistant superintendent of schools in
Spokane, Wash., inspect the eight new film-based
motion picture units recently placed in the Spokane
public school system by government priority.

School children in Spokane, Wash., will continue to enjoy a high standard of education even though there's a war on. By virtue of a government priority allotment, J. M. Tewinkel, assistant superintendent of Spokane's public schools, recently accepted delivery on eight brand new film-based movie projection units for use in the city's visual education program.

Through the combined foresight of the equipment manufacturers—most of whose efforts currently are devoted to vital war work—and the W.P.B.—whose efforts realize keenly the necessity of allotting equipment to educational activities, American youth today is enjoying the most well-rounded learning facilities in the nation's history.

Nelsen Appointed Ampco Educational Sales Director

Ampco Corporation announces the appointment of Ervin N. Nelsen, for five years, supervisor of Visual Education in the St. Louis Park Schools, Minneapolis, Minnesota, as Educational Sales Director of the company.

This is in line with Ampco's policy of offering constant assistance and service to the various educational dealers throughout the country and its plan to set up the best possible educational sales organization for the distribution of its products.

Mr. Nelsen comes to Ampco with a vast knowledge and understanding of the field of visual education in the elementary and secondary schools of the country and a keen appreciation of the future possibilities of visual education and his vital part it does and will play in both the industrial and educational fields.

His background suits him well for the position which he fills. As principal, teacher and supervisor of visual instruction in various schools for the past ten years he comes to Ampco with the viewpoint of the educator, yet his work in this special field has not been confined alone to formal education, having also spent considerable time in industry, where he has supervised the production and national distribution of various visual aids materials.

Camera vs the Microphone

(Continued from Page 14)

ing attention for some time, but mostly in relation to studio use. If all filming were to be produced under controlled studio conditions, the present equipment would be adequate. This is seldom the situation confronted, however. What else do you want space and accommodations to handle a battleship or a battle force, an army or an air force, even if it could get them? Since the mountain cannot be moved to Mahaniet, Mahaniet must be moved to the mountain. Lighter, versatile equipment of

all types is needed to make this more easier and to insure that it is made.

The extensive application of light metal alloys in camera and accessory equipment will take some of the cause off the handling of equipment. Lighter cameras, tripod heads, tripods, battery cases, and so on, would free cameramen and their crews of the sometimes killing weight of equipment that has to be moved. Collapsible, lightweight accessories dollies and tracks would aid in making it possible to move the camera in and out, to permit it to be used as a pointer. Perhaps a spring-suspended gimbalized camera head can be designed which would permit moving the camera on locations where track cannot be laid. Lightweight collapsible camera platforms would be of considerable use if these were fitted with detachable pneumatic tires; they could be used to move the camera into and away from the camera in situations where it would be difficult to move the camera smoothly.

Because the photography involved in making training films must be done under handicaps not found in studio work, attention should be directed at making the camera as mobile as possible. The pen is mightier than the sword. Freeing the camera would make it lighter than the pen and subsequently the microphone. Paraphrasing an old saying, it is "every camera to itself and may the microphone take the hindmost."

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France and Belgium Get 16mm. Shows

A striking development of the Nazi occupation of France and Belgium is the widespread use of 16mm. projection by commercial exhibitors in both countries, according to the latest OWI film survey. In France, the October estimate of commercial exhibitors equipped to show 16mm. sound films was 4540. More than 50 Belgian movie houses were found to be using 16mm. equipment in September.

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Women Producers On the Increase

The list of women entering the production field is taking on sizable proportions, with Constance Bennett the latest to join the group. She will launch "Purs—Underground," her first for United Artists, this month.

Mary Pickford has announced "One Touch of Venus," from the Broadway musical, to be done in Technicolor. Virginia Van Upp has just been handed the biggest job ever held by a woman in the industry, with her appointment as executive producer at Columbia. This came after producing pictures for the company less than a year. She has recently completed "Together Again" and now is preparing the Ronald Russell starer, "Some Call It Love."

Hieret Parsons might be termed the dean of the women producers, having started her production career making shorts for Columbia, and graduating to features with the making of two Judy Canova pictures at Republic. She recently completed "Enchanted Cottage" for RKO, and is now preparing "Prodigal Women," with "Who Can Ask for Anything More" to follow.

Jean Harrison produced "Phantom Lady" last year for Universal and is back to produce "Uncle Harry," from the Broadway stage play, which will be one of the big shows on the company's current program. She holds a writer-producer contract.

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The image on developed photographic film



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REMEMBER WARE ISLAND? It has been three years now, since that little band of Marines, in their last pitched-up place shot down, sent their last message. The message has landed—the code is no doubt "A" again, except for us at home. BUY—HOLD—MOVE WAR BONDS.



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To bring this latent image to life, the silver must be freed from its chemical partners—combined in its original state—pure metallic silver. This is done by chemicals used in "development." When you see the developed film—there's the negative of your snapshot! The grain as that kid's face, the glimmer in his eye—it's all in silver!

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